

are if that work had been created more rapidly/more slowly than it was? What is Impression: Soleil levant because of the length of the period of time between the first and the second closings for that work/what would Impression: Soleil levant not be were it to have been an artwork-in-progress for a shorter/for a longer period of time than it was? What is The Funeral of Phocion because of the length of the period of time between the first and the second closings for that work/what would The Funeral of Phocion not be were it to have been an artwork-in-progress for a shorter/for a longer period of time than it was? How--all other things being equal--would the form and the content of John Dryden's Absalom and Achitophel be different than they are if that poem were to have been an artwork-in-progress for a shorter/for a longer period of time than it was? In what ways would the form and the content of Symphony No. 7 "Lenin-grad" Opus 60 of Dimitri Shostakovich be other than they are if the length of the period of time between the first and the second closings for that work were to have been lengthened/to have been shortened? If The Compleat Angler or The Contemplative Man's Recreation of Izaak Walton had remained an artwork-in-progress until 1663 how--all other things being equal--might the form and the content of that treatise be different than they are? Think about Youth and Cupid of Adolphe William Bouguereau (1877, 75 1/2" X 35", Louvre, Paris) and about Rough Sea, Etretat of Claude Monet (1883, oil on canvas, 31 7/8" X 39 3/8", Musée des Beaux-Arts, Lyon, France) and ask yourself how Monet would have painted a "Youth and Cupid" (had he been interested in doing so) and ask yourself how Bouguereau would have painted a picture of "a rough sea at Etretat, France"? Pause and think about how Monet habitually transformed those nonautonomous-nonaesthetic phenomena which announced themselves to consciousness at first closing into works of art and think about how Balzac habitually transformed those nonautonomous-nonaesthetic phenomena which announced themselves to consciousness at first closing into works of art and think about how Mahler habitually transformed those nonautonomous-nonaesthetic phenomena which announced themselves at first closing into works of art and ask yourself is it possible to speak of the manner in which a creator of works of art transforms that nonautonomous-nonaesthetic phenomenon which announces itself to consciousness at first closing into an autonomous-aesthetic phenomenon without at the same time speaking of the formal qualities of that autonomous-aesthetic phenomenon?